

# Sherbet Green

## **Immaterial Gelatine**

**Marieke Bernard-Berkel, Amélie McKee  
& Li Li Ren**

**12 April - 17 May 2025**

The exhibition brings together three bodies of work that intentionally deviate from the traditional principle that form follows function, prioritising aesthetics, symbolism, or expression over strict functionality. McKee and Ren utilise ambiguity and the language of functional design, while Bernard-Berkel looks to overabundance of both colourways and material surface to exact a wrongness in the subject. Their practices encompass the reimagining of a past, pseudoscientific invention, the obfuscation of the traditional relationship between viewer and landscape painting, and the recontextualisation of components of machinery to suggest novel applications and divine inspirations. The artworks are replete with gestures towards ritualistic human behaviours, meaning-making and objects of spiritual use, human versus nonhuman impact and design, and obsession with wellbeing or conspiracy theories. These concepts, having guided these objects into existence, entangle in the space, allowing imagination to inhabit them and pointing to the complex dichotomy of objecthood.

Bernard-Berkel's landscapes are the soiled object – pastoral scenes repeatedly adjusted with new layers of oil until they become muddied. They're imbued with all that sits in between the human eye and the earth: including pain, love, the quotidian, and an overwhelming sense of the sublime. Their objecthood could be traced both to the Expressionists, and the artist's interest in personal and collective wellbeing or, more importantly, our obsessive interest in commercially-driven wellbeing and perfectionism.

McKee's Orgoflux (2025), made from high-density foam, resin, interference paint, copper, and batteries, is designed to match the scale of the

human body, in turn evoking an indexical, absent user through machine aesthetics. Its origins trace back to the work of two inventors active in the 1930s: Wilhelm Reich and George Lakhovsky. Reich proposed the existence of Orgone energy, a biological charge fluctuation permeating both the human body and the atmosphere. Lakhovsky developed the Multiple Wave Oscillator, a device composed of concentric rings acting as electrical dipole antennas, demonstrating copper's profound influence on living organisms. Both inventors shared a belief in the effects of electromagnetic field variations on the human body, developing devices aimed at concentrating or manipulating particles to influence biological systems.

McKee is particularly interested in how their theories have been appropriated by contemporary conspiracy theorists, inspiring new devices such as the Rodin Coil, which features on either side of the sculpture. Woven from copper wires in toroidal shapes, these designs are believed to alter nearby magnetic fields. The Rodin Coil, based on vortex mathematics and popularised in the 2000s, exemplifies the ambiguous nature of such technologies. Straddling the boundary between scientific enquiry and esoteric thought, they are often loaded with speculative interpretations. The work challenges the hard edges of engineering, employing a functional aesthetic language to explore the relationship between fetish and technology.

**Marieke Bernard-Berkel (b. 1988, Laon, France) is a French-German artist living and working in Paris.** She received her MA Fine Art from Beaux-Arts de Paris in 2013. Solo exhibitions include *All the world's a stage* (2024) and *Preludes* (2024), both at Sherbet Green, London. Group exhibitions include *PRÉSENTATIONS*, Radicants, Paris (2022), *Cloud Point*, curated by Nicolas Bourriaud, Paradise Row, London (2022) and *Nils Alix-Tabeling: Maison Catabase*, PUBLIC Gallery, London (2022).

**Amélie McKee (b. 1996, France) is a visual artist based in London.** Her practice spans installations, singular objects, and collaborative curatorial projects, with a focus on the conditions set by industrial infrastructures. She co-runs Plicnik Space Initiative, in London, with Melle Nieling. Her recent projects include *Good Eye Projects Spring residency*, London (2025); *LOG 3: Interceptor*, Plicnik Space Initiative, London (2024); *Post Fascism*, Loods6, Amsterdam (2024); *Scrap Yard Screenings*, Sara's Worldwide, New York (2023); *The Amazing Sex Show*, inter. pblc, Copenhagen (2023); and *Eternal Maze Residency*, Petrohradská Kolektiv, Prague (2023). She holds an MA in Contemporary Art Practice from The Royal College of Art, London (2021) and a BA in Fine Art from Chelsea College of Art, London (2018).

**Li Li Ren (b. 1986, Heilongjiang Province, China) lives and works in London, where she gained her BA in Fine Art from Central Saint Martins, University of the Arts London, in 2010, and her MA in Sculpture from the Royal College of Art, London, in 2017.** Solo exhibitions include: *The World Forgetting*, by the *World Forgot*, Sherbet Green, London (2024); and *Sunset as Burning Bruise*, Magician Space, Beijing (2022). Group exhibitions include: *Ennova Art Biennale*, Ennova Art Museum, Hebei (2024-2025); *Art-o-rama*, Marseille (2024); *Art Basel Hong Kong* (2024); *The Flow of Art and Value*, MOCA Yichuan (2024); *Embodied Rituals*, Times Museum, Guangdong (2024); *Frieze Sculpture*, London (2023); *Home is where the haunt is*, X Museum, Beijing (2023); *Sculptural vibe cutting through (in) accessible sites*, Gravity Art Museum, Beijing (2023); *Into My Arms*, Sherbet Green, London (2023); *We Borrow Dreams from Others, Like Debt*, MadeIn Art Museum, Shanghai (2022-2023); *Memorias del subdesarrollo*, Qimu Space, Beijing (2021); and *In/Out*, Guardian Art Center, Beijing (2020).